

Johann Sebastian  
**BACH**

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**Siehe, ich will viel Fischer aussenden**

See now, as fishermen I will send you

BWV 88

Kantate zum 5. Sonntag nach Trinitatis  
für Soli (SATB), Chor (SATB)  
2 Oboen d'amore, Taille (Englischhorn), 2 Hörner  
2 Violinen, Viola und Basso continuo  
herausgegeben von Reinhold Kubik

Cantata for the 5th Sunday after Trinity  
for soli (SATB), choir (SATB)  
2 oboes d'amore, taille (English horn), 2 horns  
2 violins, viola and basso continuo  
edited by Reinhold Kubik  
English version by Vernon and Jutta Wicker

Stuttgarter Bach-Ausgaben · Urtext  
In Zusammenarbeit mit dem Bach-Archiv Leipzig

Partitur / Full score



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Carus 31.088

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:  
Partitur (Carus 31.088), Studienpartitur (Carus 31.088/07),  
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Chorpartitur (Carus 31.088/05),  
komplettes Orchestermaterial (Carus 31.088/19).

The following performance material is available:  
full score (Carus 31.088), study score (Carus 31.088/07),  
vocal score (Carus 31.088/03),  
choral score (Carus 31.088/05),  
complete orchestral material (Carus 31.088/19).

## Vorwort

Bach komponierte die Kantate *Siehe, ich will viel Fischer aussenden* BWV 88 für den 5. Sonntag nach Trinitatis, den 21. Juli 1726. Der Text des Werkes stammt aus dem Kantatenjahrgang *Sonntags- und Fest-Andachten über die ordentlichen Evangelia [...]* (Meiningen 1704) eines unbekanntes Dichters aus dem Umkreis des Meininger Hofes.<sup>1</sup> Bach hatte in der ersten Hälfte von 1726 zahlreiche Kantaten seines Veters Johann Ludwig Bach mit Texten der gleichen Sammlung aufgeführt.<sup>2</sup> Dieser wurde 1711 zum Meininger Hofkapellmeister ernannt und wird seinerseits durch Vertonungen seines Amtsvorgängers Georg Caspar Schürmann (1672/73–1751) auf die Texte aufmerksam geworden sein.<sup>3</sup> Außer der vorliegenden Kantate setzte Johann Sebastian Bach noch sechs weitere Texte dieser Sammlung in Musik, die alle dem Schema 1. Teil: alttestamentarisches Bibelwort – Rezitativ – Arie – 2. Teil: neutestamentarisches Bibelwort – Arie – Rezitativ – Choral folgen.<sup>4</sup> Das Werk gehört zum dritten Leipziger Kantatenjahrgang, der – anders als die beiden vorangegangenen Zyklen – weder zeitlich (wie Jahrgang I) noch formal (wie Jahrgang II, der „Choralkantaten-Jahrgang“) in sich geschlossen ist, sondern – in der Gestalt wie er im Nachlass Carl Philipp Emanuel Bachs überliefert wurde – Werke aus den Jahren 1723 bis 1728 beinhaltet.<sup>5</sup>

Das Evangelium für den Sonntag (Lk 5,1–11) berichtet von Simon Petrus, der zusammen mit einigen anderen Fischern dem Aufruf Jesu „von nun an wirst du Menschen fahen [= fangen]“ nachkommt und sich ihm anschließt. Als Bibeltext für den Eingangssatz wählte der unbekanntes Textdichter Jeremia 16,16 „Siehe, ich will viel Fischer [...] und [...] Jäger aussenden“; Gemeinsamkeiten mit der Evangelienlesung ergeben sich durch das Stichwort „Fischer“ und durch den Gedanken der Aussendung, deren Ziel bei Jeremia die Sammlung des verstreuten Volkes Israel ist, bei Lukas das „Fahen“ (Lk 5,10) der Menschen. Die beiden nachfolgenden Sätze sind als Frage und Antwort gestaltet: Wird Gott uns seine Gnade verwehren, wenn wir uns von ihm abwenden? (Nr. 2) „Nein, nein!“ (Nr. 3), Gott wird die Verirrten wieder auf die rechte Bahn bringen. Der zweite Teil wird mit dem Zitat aus dem Evangelium „Fürchte dich nicht; denn von nun an wirst du Menschen fahen“ (Nr. 4) eingeleitet, und in den beiden Folgesätzen wird darüber nachgesinnt, dass ein von Gott erteilter Auftrag von Erfolg gekrönt sein muss (Nr. 5 und 6). Abschließend gibt der Choral „Sing, bet und geh auf Gottes Wegen“<sup>6</sup> (Nr. 7) dem Hörer den Rat, Gott jederzeit zu vertrauen.

Bach vertont das einleitende, alttestamentarische Bibelzitat wie sonst üblicherweise Jesusworte: mit einem Bass-Solisten, Basso continuo und Streicherbegleitung,<sup>7</sup> die er noch um einen dreistimmigen Oboenchor (zwei Oboi d'amore und Taille) und zwei Hörner erweitert. Dadurch erfährt die ursprüngliche Aussage eine Umdeutung und wird zu einer Erweiterung der Evangelienlesung: „Jesus“ sendet Fischer und Jäger aus, um „Menschen zu fahen“. Der zweiteilige Satz illustriert im ersten, ruhigeren Abschnitt mit auf- und absteigenden Motiven in den Instrumenten die Wellen und damit das Element der Fischer. Der zweite Teil steht ganz im Zeichen der Jagd: Klanglich durch den Einsatz der typischen „Jagdinstrumente“ Hörner und symbolisch durch den sukzessiven Einsatz der Stimmen, die sich nun „jagen“.

Das folgende Satzpaar vertont Bach als Secco-Rezitativ und Arie für Tenor. Er verzichtet bei der Arie auf eine instrumentale Einleitung: Der Tenor „antwortet“ direkt, nur vom Basso continuo begleitet; später schließt sich ihnen eine obligate Oboe an, und erst zum Schluss erklingt ein streicherbegleitetes Instrumentalritornell.

Der Beginn des zweiten Teiles mit dem Evangelienzitat ist im Vergleich zum Einleitungssatz recht knapp und schlicht gehalten. Ein zweitaktiges streicherbegleitetes Rezitativ des Tenors bereitet Jesu Rede vor, die Bach als continuo-begleitetes Arioso gestaltet. Darin wechselt der sanfte und ruhige Vokalvortrag des Bassisten zwischen schlichten syllabischen Abschnitten und melismatischen Passagen, in denen er das Rhythmus-Ostinato des Basso continuo übernimmt.

Im folgenden Duett sorgt der erstmalige Einsatz der beiden hohen Stimmen Sopran und Alt für klangliche Abwechslung. Anfangs stellen die Violinen und Oboen im Unisono ein fröhliches, tänzerisches Thema vor, das die beiden Vokalstimmen, einander imitierend, übernehmen. Ein schlichtes Secco-Rezitativ für Sopran leitet zum Schlusschoral „Sing, bet und geh auf Gottes Wegen“ über.

Die Kantate ist in 15 Originalstimmen überliefert. Die autographe Partitur ist verschollen. In einer kritischen Edition wurde die Kantate zuerst 1872 von Wilhelm Rust im Rahmen der Gesamtausgabe der Bach-Gesellschaft vorgelegt (BG 20.1). Innerhalb der Neuen Bach-Ausgabe wurde sie 1993 von Reinmar Emans ediert (NBA I/17.2).

Heidelberg, April 2017

Karin Wollschläger

<sup>1</sup> Vgl. Hans-Joachim Schulze, „Johann Sebastian Bachs dritter Leipziger Kantatenjahrgang und die Meininger »Sonntags- und Fest-Andachten« von 1719“, in: *Bach-Jahrbuch* 2002, S. 193ff.

<sup>2</sup> Vgl. Walter Blankenburg, „Eine neue Textquelle zu sieben Kantaten Johann Sebastian Bachs und achtzehn Kantaten Johann Ludwig Bachs“, in: *Bach-Jahrbuch* 1977, S. 17ff.

<sup>3</sup> Konrad Küster, „Meininger Kantatentexte um Johann Ludwig Bach“, in: *Bach-Jahrbuch* 1987, S. 159f.

<sup>4</sup> Außer BWV 88 sind dies: BWV 17, 39, 43, 45, 102 und 187 (BWV 43 hat eine etwas längere Form).

<sup>5</sup> Alfred Dürr, *Johann Sebastian Bach. Die Kantaten*, Kassel etc. 2005, S. 58f.

<sup>6</sup> Strophe 7 aus „Wer nur den lieben Gott lässt walten“; Text und Musik von Georg Neumark, 1657.

<sup>7</sup> Vgl. Martin Geck, „Die vox-Christi-Sätze in Bachs Kantaten“, in: *Bach und die Stile. Bericht über das 2. Dortmunder Bach-Symposium 1988*, hg. von Martin Geck, Dortmund 1999 (Dortmunder Bach-Forschungen, Bd. 2), S. 79–83.

## Foreword

Bach composed the cantata *Siehe, ich will viel Fischer aussenden* (See now, as fishermen I will send you) BWV 88 for the 5th Trinity Sunday, 21 July 1726. The text of the composition was taken from the annual cycle of cantatas *Sonntags- und Fest-Andachten über die ordentlichen Evangelia* [...] (Meiningen 1704); the unknown author belonged to the environment of the court at Meiningen.<sup>1</sup> During the first half of 1726, Bach performed numerous cantatas by his cousin Johann Ludwig Bach on texts from the same collection.<sup>2</sup> The latter had been appointed court kapellmeister in Meiningen in 1711 and would have made acquaintance with these texts through settings by his predecessor Georg Caspar Schürmann (1672/73–1751).<sup>3</sup> Apart from the present cantata, Johann Sebastian Bach set six further texts from this cycle to music; all of them follow the same scheme: Part I: Bible quotation from the Old Testament – recitative – aria – Part II: Bible quotation from the New Testament – aria – recitative – chorale.<sup>4</sup> The work is part of the third Leipzig annual cycle of cantatas which, unlike the two previous cycles, is neither self-contained in terms of time (like annual cycle I) nor in terms of form (like annual cycle II, the “annual cycle of chorale cantatas”); rather – in the configuration in which it survived in Carl Philipp Emanuel Bach’s estate – it contains works from 1723 to 1728.<sup>5</sup>

The gospel reading for the Sunday (Luke 5:1–11) tells of Simon Peter who, together with some other fishermen, responded to Jesus’s call “from henceforth thou shalt catch men” and decided to follow Him. As a Bible text for the opening movement, the author selected Jeremiah 16:16 “Siehe, ich will viel Fischer [...] und [...] Jäger aussenden” (Behold, I will send for many fishers [...] and [...] hunters); common ground with the gospel reading is found in the keyword “fisher” and in the concept of sending out, the objective of which in Jeremiah is the gathering together of the dispersed people of Israel, and in Luke the “catching” (Luke 5:10) of men. The two following movements are structured as question and answer: will God withhold from us His grace, if we turn away from Him? (no.2) “Nein, nein!” (No, no!) (no. 3), God will return the strayed ones to the right path. The second part of the cantata opens with a quote from the gospel reading “Fürchte dich nicht; denn von nun an wirst du Menschen fahen” (Fear not, my friend, henceforth you shall be fishing for people) (no. 4), and the two following movements reflect that an assignment ordered by God must be crowned by success (nos. 5 and 6). In conclusion, the chorale “Sing, bet und geh auf Gottes

Wegen”<sup>6</sup> (Sing, pray and give to God the glory) (no. 7) advises the listener to trust in God at all times.

Bach set the opening Bible quotation from the Old Testament in the same way he usually set the words of Jesus: using a bass soloist, basso continuo and string accompaniment;<sup>7</sup> he further amplified the orchestration by a three-part choir of oboes (two oboes d’amore and a taille) and two horns. In this manner, the original statement is reinterpreted and becomes an extension of the gospel reading: “Jesus” sends out fishers and hunters to “catch men.” The movement is in two sections; the ascending and descending motives in the first, more tranquil section illustrate waves, the environment of fishermen. The second section is entirely dominated by the hunt: acoustically by the use of horns, the typical “hunting instruments,” and symbolically by the successive entries of the voices “hunting each other.”

Bach set the following pair of movements as a secco recitative and aria for tenor, foregoing an instrumental introduction in the aria. Thus, the tenor replies “directly,” only accompanied by basso continuo. Later, he is joined by an obbligato oboe; the strings are only used to accompany the concluding instrumental ritornello.

By comparison to the opening movement, the beginning of the second part with its quotation from the gospel reading is rather brief and unostentatious. A two-measure tenor recitative accompanied by strings prepares Jesus’s speech, which Bach set as an arioso accompanied by continuo. In it, the gentle, calm vocal lines of the bass alternate between simple syllabic sections and melismatic passages in which the singer takes over the rhythmic ostinato of the basso continuo.

In the following duet, the two high voices soprano and contralto are heard for the first time, creating a change of sonority. Violins and oboes in unison begin the movement with a cheerful, dance-like subject which is taken up by the two singers imitating each other. A simple secco recitative for soprano leads into the closing chorale “Sing, bet und geh auf Gottes Wegen.”

This cantata is only extant in 15 original parts. The autograph score is lost. The first critical edition of the cantata was presented in 1872 by Wilhelm Rust as part of the Bach-Gesellschaft’s complete edition (BG 20.1); in 1993, Reinmar Emans was responsible for the edition of the cantata within the framework of the Neue Bach-Ausgabe (NBA I/17.2).

Heidelberg, April 2017

Karin Wollschläger

Translation: David Kosviner

<sup>1</sup> Cf. Hans-Joachim Schulze, “Johann Sebastian Bachs dritter Leipziger Kantatenjahrgang und die Meininger »Sonntags- und Fest-Andachten« von 1719,” in: *Bach-Jahrbuch* 2002, pp. 193ff.

<sup>2</sup> Cf. Walter Blankenburg, “Eine neue Textquelle zu sieben Kantaten Johann Sebastian Bachs und achtzehn Kantaten Johann Ludwig Bachs,” in: *Bach-Jahrbuch* 1977, pp. 17ff.

<sup>3</sup> Konrad Küster, “Meininger Kantatentexte um Johann Ludwig Bach,” in: *Bach-Jahrbuch* 1987, pp. 159f.

<sup>4</sup> Apart from BWV 88, these are: BWV 17, 39, 43, 45, 102 and 187 (BWV 43 has a somewhat longer form).

<sup>5</sup> Cf. Alfred Dürr, *Johann Sebastian Bach. Die Kantaten*, Kassel etc., 2005, pp. 56ff.

<sup>6</sup> Verse 7 of “Wer nur den lieben Gott lässt walten,” text and melody by Georg Neumark, 1657.

<sup>7</sup> Cf. Martin Geck, “Die vox-Christi-Sätze in Bachs Kantaten,” in: *Bach und die Stile. Bericht über das 2. Dortmunder Bach-Symposium 1988*, ed. by Martin Geck, Dortmund 1999 (Dortmunder Bach-Forschungen, vol. 2), pp. 79–83.

# Siehe, ich will viel Fischer aussenden

*See now, as fishermen I will send you*

BWV 88

## I. Teil 1. Aria

Johann Sebastian Bach  
1685–1750

The musical score is arranged in a standard orchestral format. It includes staves for Corno I and Corno II (both silent), Violino I and Oboe d'amore I, Violino II and Oboe d'amore II, Viola/Taille/Corno inglese, Basso, and Basso continuo. The score is in G major and 6/8 time. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page. A small number '6' is visible at the beginning of the lower section of the score.

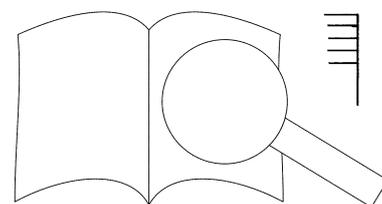
Aufführungsdauer / Duration: ca. 23 min.

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Edited by Remigius Kubis.  
Generalbassbearbeitung: Paul Horn  
English version by  
Vernon and Jutta Wicker



Musical score for measures 10-13. It consists of three systems. The first system has three staves: two vocal staves (treble clef) and one piano accompaniment staff (bass clef). The second system has two staves: one vocal staff (treble clef) and one piano accompaniment staff (bass clef). The third system has two staves: one vocal staff (treble clef) and one piano accompaniment staff (bass clef). The music is in a key with two sharps (F# and C#) and a 4/4 time signature.

Musical score for measures 10-13, piano accompaniment part. It consists of two systems, each with two staves (treble and bass clef). The music is in a key with two sharps (F# and C#) and a 4/4 time signature.

Musical score for measures 14-17. It consists of three systems. The first system has three staves: two vocal staves (treble clef) and one piano accompaniment staff (bass clef). The second system has two staves: one vocal staff (treble clef) and one piano accompaniment staff (bass clef). The third system has two staves: one vocal staff (treble clef) and one piano accompaniment staff (bass clef). The music is in a key with two sharps (F# and C#) and a 4/4 time signature.

Musical score for measures 14-17, piano accompaniment part. It consists of two systems, each with two staves (treble and bass clef). The music is in a key with two sharps (F# and C#) and a 4/4 time signature.

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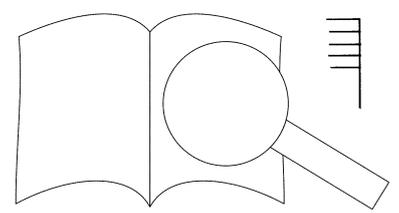
*pp*

Sie - he, ich will viel Fi - scher aus - sen - der  
 See now, as fish - er - men I - will send

*pp*

*f*

will - - - - - den, spricht der Herr.  
 send - - - - - you, says the Lord.



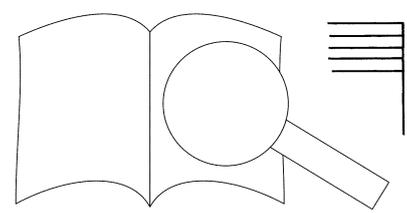
pp

pp

pp

Sie - r - ch  
See

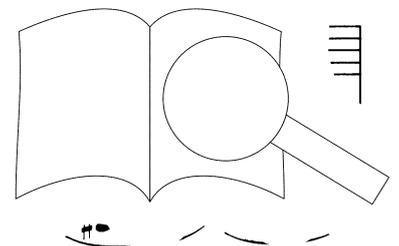
sen - den, spricht der Herr, die sol - len sie fi - - -  
send you, says the Lord, to gath - er my peo - - -



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- schen, sol-len sie fi -  
 - ple, gath-er my peo -

- he, ich will viel Fischer aus - sen -  
 now, as fish - er - men I will send



Musical score for measures 42-45. It consists of three staves: a vocal line (treble clef), a vocal line (bass clef), and a piano accompaniment (grand staff). The key signature has one sharp (F#) and the time signature is 4/4. The music features a mix of eighth and sixteenth notes with various rests.

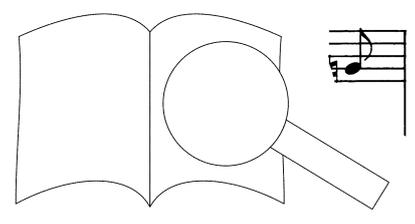
- - den, spricht der Herr, die sol-len sie fi - - - - - hen,  
 - - - - - you, says the Lord, to gath-er my peo - - - - - ple.

Piano accompaniment for measures 42-45, shown in a grand staff. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

Musical score for measures 46-49. It consists of three staves: a vocal line (treble clef), a vocal line (bass clef), and a piano accompaniment (grand staff). The key signature has one sharp (F#) and the time signature is 4/4. The music continues with similar rhythmic patterns as the previous page.

- - - - - len sie fi - - - - - schen.  
 - - - - - er my peo - - - - - ple.

Piano accompaniment for measures 46-49, shown in a grand staff. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. A dynamic marking 'f' is present.



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pp  
pp  
pp

Sie - he  
See r

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w:  
sen - den, spricht der Herr, die  
send you, says the Lord, to



66

pp

pp

pp

Sie - he,  
See - now,

70

sie  
ish - er - men I will send

viel Fischer aus - sen -

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Musical score for measures 74-77. It consists of four staves: two vocal staves (treble clef) and two piano staves (treble and bass clef). The key signature has one sharp (F#). The music features a steady eighth-note accompaniment in the piano parts and a vocal melody in the vocal parts.

Piano accompaniment for measures 74-77, showing a consistent eighth-note pattern in the bass line.

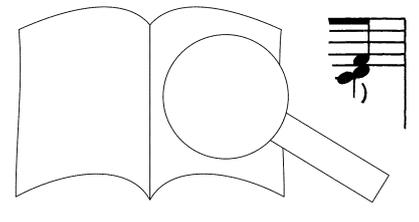
Piano accompaniment for measures 78-81. The texture changes to include chords in the right hand and a more active bass line.

Musical score for measures 78-81. It includes vocal lines and piano accompaniment. Dynamic markings include *pp* (pianissimo) and *f* (forte).

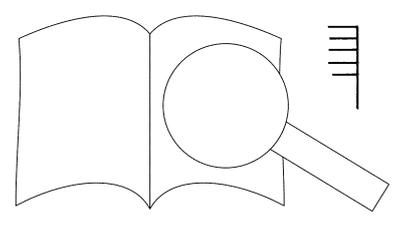
- den, spricht der Herr,  
 you, says the Lord.

sie - he, ich  
 See now, as

Piano accompaniment for measures 82-85, featuring a strong *f* (forte) dynamic.



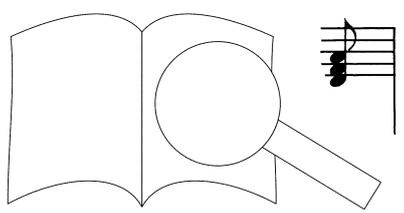
will viel Fischer aus - sen - den, spricht der Herr, die sol-len sie fi -  
 fish - er - men I will send you, says the Lord, to gath - er my peo -



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- schen, sie - he, ich will viel Fischer aus - sen -  
 - ple. See now, as fish - er - men I will send.

der Herr, die sol - len sie fi -  
 the Lord, to gath - er my peo -

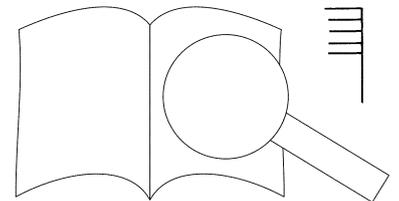


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- - - schen, die sol - - - - len sie fi -  
 - - - ple, to gath - - - - er my pe

101 Allegro quasi presto

will ich viel Jä - - - -  
 at I will send hun - - - -



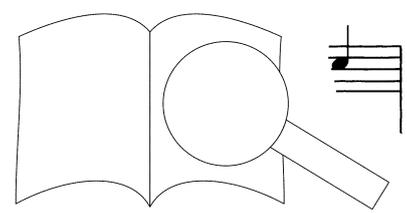
Musical score for measures 106-109. It includes vocal staves and piano accompaniment. The key signature has two sharps (F# and C#). The vocal line starts with a rest, followed by notes in the next measure.

Musical score for measures 106-109, including lyrics and piano accompaniment. The lyrics are: "ger aus - ters in". The piano accompaniment features chords and moving lines in both hands.

Musical score for measures 110-113. It includes vocal staves and piano accompaniment. The key signature has two sharps (F# and C#). The vocal line continues with notes and rests.

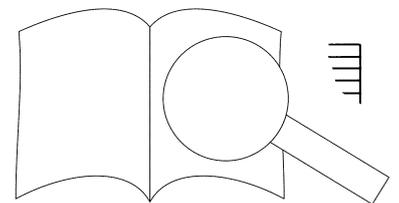
Musical score for measures 110-113, including lyrics and piano accompaniment. The lyrics are: "sie \*)fa - or my peo -". The piano accompaniment continues with chords and moving lines.

\*)fangen



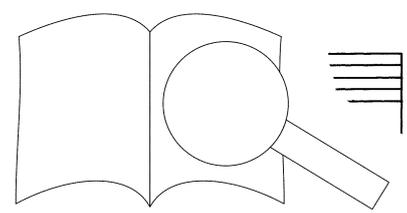
hen auf al - len Ber - gen,  
ple on ev - 'ry moun - tain,

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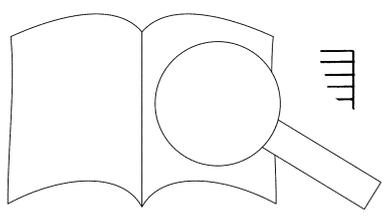
und dar-nach  
af-ter

aus-sen-den, und dar-nach will ich viel Jä-ger aus-s  
s in plen-ty, af-ter that I will ser-ve' ters in



sen - den, die sol - len sie fa -  
 plen - ty to search for my peo -

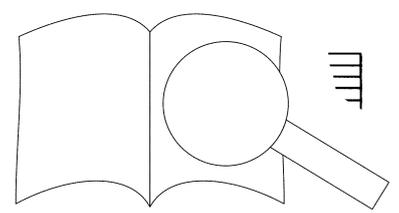
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- - - hen auf den Ber - gen  
- - - ple on the moun - tains

und in al -  
and in each

- len Steinrit - zen.  
 - narrow crev - ice.



tr

tr

tr

pp

pp

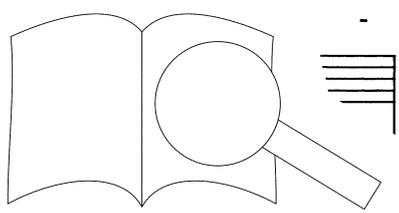
pp

Und dar-nach will ich viel Jä - -  
 Af-ter that I will send hun - -

pp

pp

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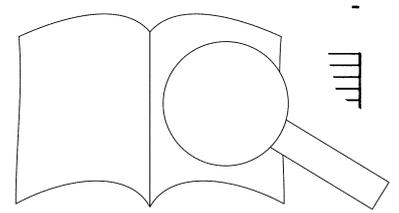


Musical score for measures 162-165. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "ger aus - sen - den, / ters in plen - ty".

Musical score for measures 166-169. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "ger aus - sen - den, / ters in plen - ty".

Musical score for measures 166-169. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "ger aus - sen - den, / ters in plen - ty".

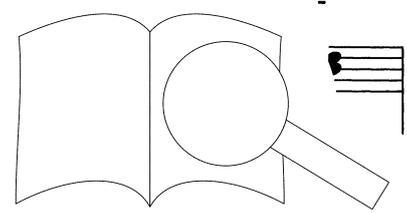
Musical score for measures 170-173. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "ger aus - sen - den, / ters in plen - ty".



hen auf al - len Ber - gen,  
 ple on ev - 'ry moun - tain,

*f* *pp* *f* *pp* *f* *pp*

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und auf al - len Hü - geln und in  
 and a-long the hill - sides in

al - each - len Stein-rit - nar-row crev

und auf al - len Hü - geln and a-long the hill - sides

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Stein - rit - - - - zen, in al - - - - len Steinrit  
row crev - - - - ice, in each nar-row cre

2. Recitativo

Tenore

Wie leichtlic d h. Höchste uns ent-beh-ren und sei-ne  
How eas - y God to dis - re - gard us and take a

Basso continuo

3

keh - ren, wenn der ver - kehr - te Si - ihm  
from us, when with our hard - ened h m

5



trennt und mit ver - stock - tem Mut in sein Ver - der - ben rennt.  
 him and with our stub - born mind ful - fill our ev - 'ry whim.

4+

7

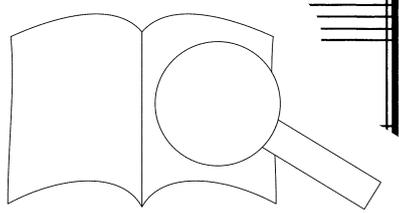
Was a - ber tut sein va - ter - treu Ge - mü -  
 What does God do in fa - ther - like com - pas

9

er mit sei - ner Gü - te von u wie wir von ihm, zu -  
 strain in hu - man fash - ion from u ve have turned a - way from

11

- läßt er uns der Fein - de List und Tück?  
 us to the en - e - my's de - ceit and fraud?



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### 3. Aria

Oboe d'amore I

Violino I  
Oboe d'amore II

Violino II

Viola

Tenore

Nein, nein, Gott ist al-le-zeit ge - flis - sen, uns.  
 No, no, God is ev-er-more de - sir - ing th

Basso continuo

*sempre p*

6

gu - - tem Weg zu wis-sen ner Gna - - - den  
 fol - - low his good guid-ing his mer - - - cy's

12

*S<sub>1</sub>*

17

*p*

Nein, nein, Gott ist al-le-zeit ge - flis - sen, uns auf  
 No, no, God is ev-er-more de - sir - ing that we

22

gu - - - tem Weg wis - - -  
 fol - - - low his od - - - guid - - -

27

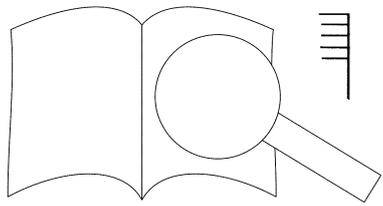
- sen un - - - ter sei - - - ner Gna - - -  
 - ing, shel- - - tered by his mer - - -

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- den Schein, sei - ner Gna - den Schein;  
- cy's ray, by his mer - cy's ray,

nein, nein! Gott ist al - le - zeit ge - uns auf  
no, no, God is ev - er - more de - r that we

zu wis - sen un - - - ter sei - - - ner Gna -  
good guid - ing, shel - - - tered by his mer -



47

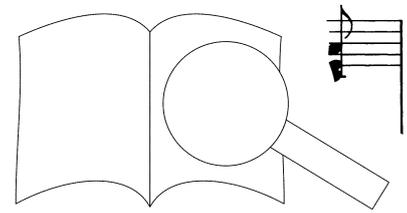
- den Schein.  
- cy's ray.

52

Ja,  
Yes,

58

ja, wenn wir ver - ir - ret sein,  
es, yes, when we have gone a - stray,



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63

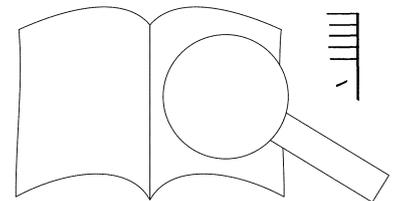
ja, ja, ja, ja, wenn wir ver - ir - ret  
 yes, yes, yes, yes, when we have gone a -

68

sein und die rech - te las - sen,  
 stray, lost the right - eou 'h Je - sus,

73

gar su - chen las - sen, will er  
 a - ful - ly does seek us, God most



78

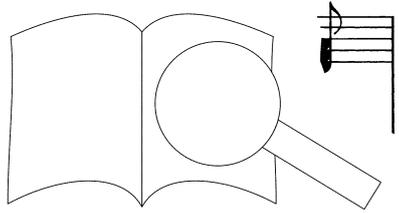
uns gar su - chen las - sen.  
*faith-ful - ly* does seek us.

84

Ja, ja, wir ver -  
*Yes, yes, en we have*

89

ja, ja, ja, ja, wenn -  
*ray, yes, yes, yes, when -*



94

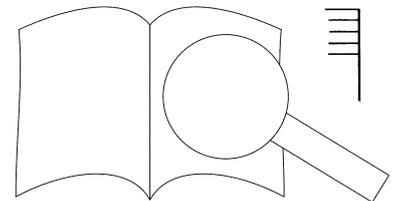
wir ver - ir - ret sein und die rech - - te  
 we have gone a - stray, lost the right - - eous

99

Bahn ver - las - sen, will er ga - chen  
 path of Je - sus, God with does

104

er uns gar su - chen las - sen.  
 God most faith - ful - ly does seek us.



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109 Ritornello

Musical score for measures 109-114. The score is written for a piano and includes five staves. The first staff is the treble clef, and the second is the bass clef. The piano part is written in a grand staff format. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *f* (forte) is present at the beginning of the first staff. A trill (*tr*) is indicated above the first note of the first staff. The score is overlaid with a large, semi-transparent watermark that reads "PROBEPARTITUR" and "Evaluation Copy - Quality may be reduced".

115

Musical score for measures 115-119. The score is written for a piano and includes five staves. The first staff is the treble clef, and the second is the bass clef. The piano part is written in a grand staff format. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *f* (forte) is present at the beginning of the first staff. A trill (*tr*) is indicated above the first note of the first staff. The score is overlaid with a large, semi-transparent watermark that reads "PROBEPARTITUR" and "Evaluation Copy - Quality may be reduced".

121

Musical score for measures 121-126. The score is written for a piano and includes a vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line consists of a melodic line with some rests. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

127

Musical score for measures 127-132. The score continues from the previous page and includes a vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line consists of a melodic line with some rests. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page. In the bottom right corner, there is a graphic of an open book with a magnifying glass over it.

## II. Teil

### 4. Recitativo ed Arioso

Violino I *p*

Violino II *p*

Viola *p*

Tenore

Basso

Basso continuo *p*

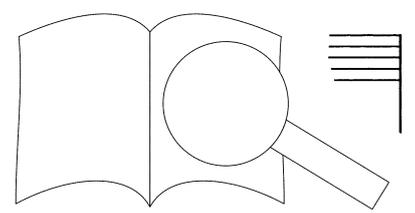
Je - sus sprach zu Si - mon:  
 Je - sus said to Si - mon:

4

nicht, fürch - 1 von nun an wirst  
 friend, fear ence - forth you shall be

8

peo -



13

- - - hen, fürch - te dich nicht,  
 - - - ple, fear not, my friend,

17

fürch - te dich nicht, fürch - te dich nicht,  
 fear not, my friend, fear not, my friend,

21

nicht, nicht, fürch-te von nun an wirst  
 friend, friend, fear n - - forth you shall be

25

a - - -  
 peo - - -

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- - - hen. Fürch-te dich  
 - - - ple. Fear not, my

nicht, fürch - te dich nicht, fürch - te dich  
 friend, fear not, my friend, fear not, my

nun an wirst du Men-schen fa  
 you shall be fish - ing for

- - - hen, denn von nun an wirst  
 - - - ple, hence forth shall be

48

du Men - schen fa -  
fish - ing for peo -

52

- hen, wirst du Men - schen fa - - hen.  
- ple, shall be fish - ing peo - - ple.

### 5. Aria (Duetto)

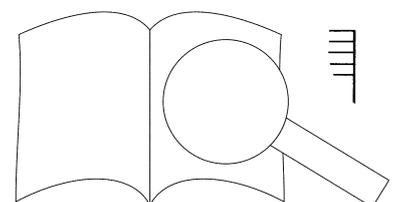
**Allegro**

Oboe d'amore I, II  
Violino I, II

Soprano

Alto

1. *inu*



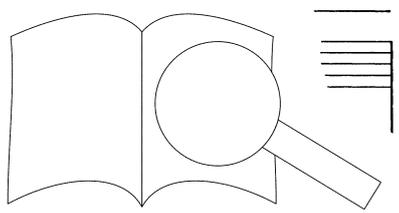
5

9

at Gott selbst, so  
 God calls us, then

12

se - gen auf al -  
 . bless - ing on all



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Be-ruft Gott selbst, so muß der Se-gen  
If God calls us, then his great bless-ing

-lem un- sern Tun im Ü-ber-ma-ße ruhn,  
our dai-ly tasks in full a-bun-dance rests,

auf al- / on all

im Ü-ber-ma-ße ruh- / in full a-bun-dance rest.

tei- / sern- / -ber- / ull a-

Tun / tasks / -ma-ße ruhn, / -bun-dance rests, / im Ü-ber- / in full a-

24

Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a trill (tr) marking over the first measure.

Musical staff with treble clef, key signature of three sharps, and a trill (tr) marking over the first measure.

ma - ße ruhn, stünd uns gleich Furcht und  
bun - dance rests, should e - ven fear and

Musical staff with treble clef, key signature of three sharps.

stünd uns gleich Furcht und Sorg  
should e - ven fear and need

Piano accompaniment musical staff with grand staff notation (treble and bass clefs) and key signature of three sharps.

27

Musical staff with treble clef, key signature of three sharps.

Musical staff with treble clef, key signature of three sharps.

Sorg ent - ge - gen, rcht und  
need be - press - ing fear and

Musical staff with treble clef, key signature of three sharps.

ent - ge - gen, gleic und Sorg  
be - press - ing, and need

Piano accompaniment musical staff with grand staff notation (treble and bass clefs) and key signature of three sharps.

29

Musical staff with treble clef, key signature of three sharps.

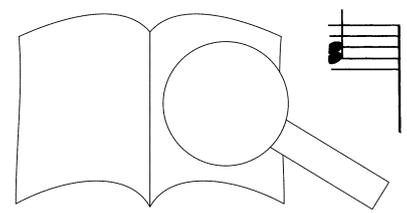
Musical staff with treble clef, key signature of three sharps.

Sorg - gen, Furcht und  
nee ing, fear and

Musical staff with treble clef, key signature of three sharps, and a trill (tr) marking over the last measure.

Musical staff with treble clef, key signature of three sharps.

Piano accompaniment musical staff with grand staff notation (treble and bass clefs) and key signature of three sharps.



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Sorg ent-ge - - - gen, stünd  
 need be press - - - ing, should

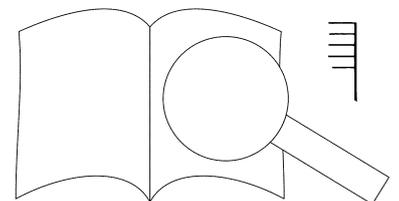
Sorg ent-ge - - - gen stünd  
 need be press - - - ing, should

uns gleich Furcht und Sorg,  
 e - ven fear and need, s g ve it

uns gleich Furcht und s. ,leich Furcht  
 e - ven fear and - - ven fear

und S  
 and

gen.  
 ss - ing.



Das Pfund, so  
The tal - ent

*pp*

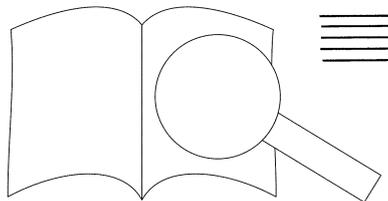
er uns aus - ge - tan, will er mit Wu -  
that God gave, we know he wants us to

*pp*

Das Pfund, so - ge - tan, will er mit  
The tal - ent we know he wants us

er - ha - - - - - ben, wenn  
with plen - - - - - ty, but

- cher wie - der - ha - - - - - ben, wie - der - ha - ben,  
re - turn, re - turn, <sup>tr</sup>



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wir — es nur nicht selbst — ver - gra -  
 we — must hide it not — in safe -

wenn wir — es nur nicht selbst — ver - gra -  
 but we — must hide it not — in safe -

- ben, so hilft er — gern, so — hilft —  
 - ty; God seeks, to — help, God — seeks —

- ben, so hilft er — gern, so — gern, —  
 - ty, God seeks to — help, God — help, —

so hilf — at es fruch-ten kann.  
 God s — that our tal - ents grow.

— da-mit es fruch-ten kann.  
 — so that our tal - ents grow.

63

67

*tr*  
*pp*

Das Pfund, so er uns aus - - - ge  
The tal - ent that God gave, - - - w.

Das Pfu u. - - - ge -  
The he - - - we

Das Pfund, so er uns aus - - - ge  
The tal - ent that God gave, - - - w.

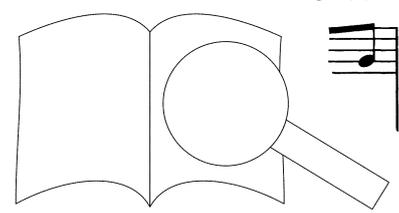
70

*pp*

tan,  
know

will er mit Wucher wie - - - der -  
he wants us to re - turn - - - with

Wucher wie - - - der - ha - ben, mit Wu - - - cher wie - der -  
to re - turn - - - with plen - ty, he to re -



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ha - ben, mit Wu - - cher wie - der - ha - - - ben, wieder -  
 plen - ty, he wants us to re - turn, re - turn with

ha - - - ben, wie - der - ha - -  
 turn, re - turn with plen -

ha - ben, so hilft er gern, wenn wir es nur sei - ver -  
 plen - ty, God seeks to help, but we must r in

- ben, so hilft er gern, ur nicht selbst ver -  
 - ty, God seeks to help, it not hide it in

gra - , so hilft er gern, so hilft er gern,  
 safe - ty; God seeks to help, God seeks to help,

- ben, so hilft er gern, so hilft er gern,  
 - ty; God seeks to help, God seeks to help,

Musical notation for the first system, including treble and bass staves with notes and rests.

so hilft er gern, da-mit es fruch-ten kann.  
God seeks to help, so that our tal-ents grow.

so hilft er gern, da-mit es fruch-ten kann.  
God seeks to help, so that our tal-ents grow.

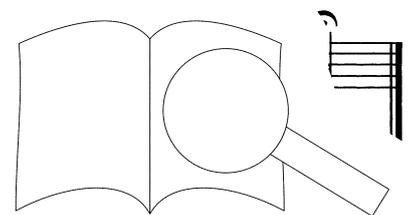
Musical notation for the second system, including treble and bass staves with notes and rests.

Musical notation for the third system, including treble and bass staves with notes and rests.

Musical notation for the fourth system, including treble and bass staves with notes and rests.

Musical notation for the fifth system, including treble and bass staves with notes and rests.

Musical notation for the sixth system, including treble and bass staves with notes and rests.



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## 6. Recitativo

Soprano

Was kann dich denn in dei-nem Wan-del schrek-ken, wenn  
 What then can fright-en you a-long life's jour-ney, when

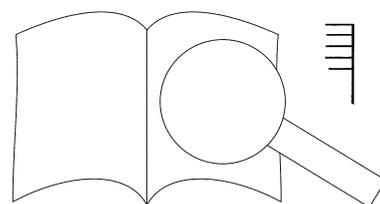
Basso continuo

3

dir, mein Herz, Gott selbst die Hän-de\_ it? ies-sen blo-ßem  
 you, my heart, are lift-ed up to. mere sug-ges-tion

5

Wink es Un-glück weicht, und der dich mäch-tig-lich kann  
 ble that we fought. His might can ev-er-more pro-



7

schüt - zen und be - dek - ken. Kommt Mü - he, Ü - ber - last, Neid, Plag  
*tect and shel - ter tru - ly. If trou - ble, jeal - ous - y, hate, pain*

10

und Falsch - heit her und trach - tet, was du tust, zu  
*and false - hood come and all your deeds are then*

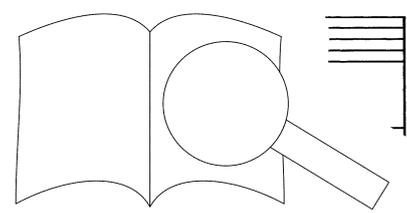
12

hin - dern, laß kur - zes Un den Vor - satz nicht ver -  
*forc - es, let toil and not make you doubt God's*

14

Werk, so er be - stimmt, wird kei - nem je zu  
*task that he as - signs is not too bur - den -*

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16

schwer.                      Geh all-zeit freu-dig fort,      du wirst am En-de se-hen,      daß,  
 some.                      Go on in life with joy      and know that the here-af-ter      re-

19

was dich eh ge-quält,      dir sei zu Nutz ge-sche-hen!  
 veals, that life's dis-tress      bore bless-ed-ness for-ev-er.

### 7. Choral

Soprano  
 Oboe d'amore I, II  
 Violino I

Sing, bet und geh auf      icht das Dei-ne nur ge-  
 Sing, pray and give to      -form most faith-ful-ly your

Alto  
 Taille, Violino II

Sing, bet und geh      ot-      -gen, ver-richt das Dei-ne nur ge-  
 Sing, pray and give to      glo-ry, per-form most faithful-ly your

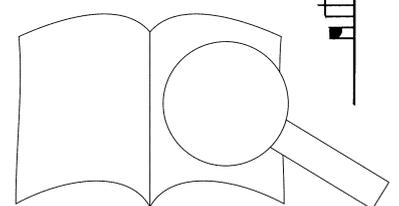
Tenore  
 Viola

Got-tes We-gen, ver-richt das Dei-ne nur ge-  
 God the glo-ry, per-form most faith-ful-ly your

Basso

und geh auf      Got-tes We-gen, ver-richt das Dei-ne nur ge-  
 pray and give to      God the glo-ry, per-form most faith-ful-ly your

nuo



treu und trau des Him-mels rei-chem Se - gen, so wird er bei dir wer - den  
 task and trust in heav-en's bless-ing whol - ly, that is re - newed if you will

treu und trau des Him-mels rei-chem Se - gen, so wird er bei dir wer - den  
 task and trust in heav-en's bless-ing whol - ly, that is re - newed if you will

treu und trau des Him - mels rei - chem Se - gen, so wird er bei dir wer - den  
 task and trust in heav - en's bless - ing whol - ly, that is re - newed if you will

treu und trau des Him-mels rei-chem Se - gen, so wird er bei  
 task and trust in heav-en's bless-ing whol - ly, that is re -

neu: denn wel-cher sei - ne  
 ask. For who will put his

neu: denn wel-cher  
 ask. For who will

neu: denn  
 ask. For

sei - ne Zu - ver - sicht auf Gott setzt, den ver - läßt er nicht.  
 put his con - fi - dence in God knows his grace nev - er ends.

on lence in God knows his grace nev - er ends.

Zu - ver - sicht auf Gott setzt, den ver - läßt er nicht.  
 con - fi - dence in God knows his grace nev - er ends.

sei - ne Zu - ver - sicht auf Gott setzt, den ver - läßt er nicht.  
 put his con - fi - dence in God knows his grace nev - er ends.